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ROCHESTER INSTITUTE OF TECHNOLOGY

MOVEMENT OF COLORS AND FORMS

A DISSERTATION SUBMITTED TO
THE FACULTY OF THE GRADUATE STUDIES
IN CANDIDACY FOR THE DEGREE OF
MASTER OF FINE ARTS

COLLEGE OF FINE AND APPLIED ARTS

BY

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ROCHESTER, NEW YORK

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Approved
RH Johnston, Dean
5/20/77
Excellent thesis!

MOVEMENT OF COLORS AND FORMS

to my husband.

The author gratefully acknowledges the help given to her during the graduate studies by the faculty staff: Mr. Frederick R. Meyer, for his insight, Mr. Frederick Lipp, for his instinct, and Mr. Edward C. Miller, for his intuition.

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PREFACE

I believe that the created actuality on a given pictorial plane is the ultimate statement of a painter. I have presented a series of paintings in this thesis work.

This dissertation is presented merely as an introduction to the theme contained in my present works: movement of colors and forms. This written work represents only my momentary conceptual realization of the theme, and I am certain that my realization would change continuously in the future as it has changed in the past. This paper, therefore, represents the thoughts at the time of writing, and my thoughts might hopefully develop further; even by the time I read this paper again, I might disagree with my thoughts presented here.

I had to review some of the general concepts before I could reach my points, and, therefore, many well-written quotations by various authors were liberally selected. The choreutic concept in Section 1 of Chapter II has been extensively quoted from the enlightening annotations by Rudolf Laban. In Section 2 of Chapter II on dance, I have liberally quoted from Jack Anderson. Sub-sections 3B and 3C on color and form have been almost completely written by ever-insightful Hans Hofmann, quoted word-by-word from his most beautiful essays which are certainly classic landmarks in the literature on the modern arts. His phrases needed no change in many portions, but my thoughts were added between his lines to assert my views only occasionally.

Section 4 of Chapter II on Far Eastern Art has many quotations from ancient masters of Chinese arts and the scholarly annotations by Lin Yu-Tang; Section 4B on calligraphy contains many quotations from Tseng Yu-Ho Ecke and Ting Sing-Wu.

This paper does not deal with painted motion nor action painting, but rather the concept of movement in various elements in plastic arts; specifically, painting. My paintings were created in the concept of "Pure Painting." I do not honestly know to which school they belong. But ever-changing language in the fine arts imposes the inevitable influences from the modern masters on my works. However, I would hope that my works are visual statements in themselves.

A LEGEND

A story has been told through many generations in Korean Peninsula.

In an ancient kingdom, Silla (57 B.C. - A.D. 935), a queen wanted an heir to her throne but she was never betrothed. She wished a child by a most scholarly priest, Won-Hyo*, the only man she loved. The Buddhist monk was ascetic. But at her royal wish he became the father to the prince, named Suhl Chong.

Suhl Chong grew up and denounced the throne. Instead he entered a Buddhist monastery to live a life of a humble monk. He had an extraordinary gift with his brush. He painted a tree on a wall of a temple.

Birds around the temple found the most beautiful tree, so alive, and tried to perch on the tree. They kept on sliding down the wall. The tree was alive, and yet it was in the painted wall.

My mother, Suhl Hae-Ja, was the forty-third decendent of Prince Suhl Chong, a painter.

* Won-Hyo (late seventh century) was the most prolific in his writings on Buddhist doctrine and occupied the position highest among Buddhist scholars at home and Japan as well. Silla Dynasty (57 B.C. - A.D. 935).

INTRODUCTION

The universe is filled with movements. Every conceivable being in the universe is in perpetual movement. The absolute standstill truth of the universe is in the movement of its contents.

A work of art is the result of human perception of the essence of things. The artistic expression is infinitely diverse as in nature but returns to the basic attempt to interpret nature through human existence. Where man is, there is the center of the universe. Every man touches his universe through his unique being and an artist reveals in his work himself, therefore, a trace of the universe.

It has been understood that the content of an art form could not be translated to another art form, such as from music to plastic art, or from dance to painting, since each art form evolves in its own language. And yet an aesthetic essence prevailing over these varieties of forms transcends the boundaries from their languages and binds them together within a spectrum of human sublime experience: an art.

An act of revelation in these art forms has been described as the aesthetic and the spiritual behavior of human experiences. Ever since the human faculty could allow man to liberate himself from the surrounding nature

and to contemplate on his own existence, the birth of an art was inevitable; becoming One with the nature was the only triumph and the essence of human existence.

A ritual of the primitive human tribe harbored what is now interpreted as art forms: music, plastic art, poetry, dance, and theatre. It is not surprising to note the religious quality in many of human artistic behaviors; a spiritual quality.

The theoretical analysis of such behaviors would only force one to the ultimate failure in one's revelation by the limitation of human knowledge. If one is to be free, as in the art world, one is delivered from the theories. I would rather be an artist than a theoretician.

If I may speculate on the common features of all the art forms in spite of all the boundaries of their languages, I arrive at one revelation as undeniable as the spiritual essence of the human existence: a sense of movement. I experience this essential existence of movement in all the human art forms. Music is the unceasing combination of sound waves, phenomena dealing with movements in space and time. Dance and theatre are indeed the space and the time filled with movements and their poetry.

What then found the spiritual quality in plastic arts? I would call it a movement: The movement of colors and forms.

CHAPTER I. THE THEME OF MOVEMENT

1. LIFE: A Process of Movement from Birth to Death

I exist as a phenomenon in cosmic space and time between birth and death. I am a part of the universe, and I am the core of the universe.

Life is a movement in time and space between birth and death.

I am, therefore, a Movement.

2. DANCE

I exist as a dancer in a given space called universe, in a given time called life. I fill the space and the time with the movement of life. Life is a movement and life is a dance.

I am, therefore, a dancer.

A dance is a color and a form in movement. A dance is life; therefore birth and death. Through a dance I stretch to reach out for the universe, which is me. I stand on the ground, where I am. And I jump to touch the firmament, where I exist. I move to feel the movement of the cosmic universe.

The universe is the dance.

3. PAINTING

A painting is a space which contains the universe.
I exist in that space with life, which is a movement.
I become the truth of the universe through the movement of
colors and forms.

I become a painted wall.

Movement is the theme of the painting, which
is me.

CHAPTER II. VISUAL DEVELOPMENT OF MOVEMENT

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1. CHOREOSOPHIA, ITS TRANSITION TO ART:
CHOREUTIC ASPECT IN ART

A. Choreosophia: Science of Movement

Historically an early scientific study of movement can be traced back to an ancient Greek scholarly community, the thoughts of which are hardly known to the posterity of the modern time. Only a glimpse into their vast insights on the subject is possible through the historical remnants of their accomplishments and through our imagination arising from the legends inherited to us by scattered writings of the ancients.

"Choreosophia" is the closest term to the science of the movement we can find. "Choreosophia" - an ancient Greek work, from chorus, meaning circle, and sophia, meaning knowledge or wisdom - is the term used in Plato's time by the disciples and followers of Pythagoras.

Pythagoras is known to have founded a philosophical and religious colony in Sicily (about 540 B.C.), in which the cult of Muses, the divine protectorates of the arts, seems to have played an important part.

It is said that they were burnt alive together and that the colony's writings and works of art also perished in the flames, but the memory of Pythagoras is perpetuated by his discoveries in mathematics. One of these was the mathematics underlying musical scales, but best known is his theorem dealing with the harmonic relations of the different sides of a rectangular triangle.

The wisdom of circles derives from even more remote period before Plato, who in his Timaeus described the knowledge accumulated in the Pythagorean community. The knowledge of circles is founded on a conception of life and the becoming aware of it which is its roots in magic and which was shared by people in early stages of civilization. Later religious, mystical and scientific epochs continued the tradition. The original conviction of the extraordinary role which circle plays in harmony, life, and even in the whole of existence, survived the many changes in mentality, mood and feeling which abound in history.

Branches of choreosophy, which was a complex discipline in the time of highest Hellenic culture, came into being and were named "choreography," "choreology" and "choreutics."

The first, choreography, means literally the designing of writing of circles. The word is still in use today: we call the planning and composition of a ballet or a dance "choreography." Choreology is the logic or science of circles, which could be understood as a purely geometrical study, but in reality was much more than that. It was a kind of grammar and syntax of the language of movement, dealing not only with the outer form of movement but also with its mental and emotional content. This was based on the belief that motion and emotion, form and content, body and mind, are inseparably united.

Finally, the third subject, choreutics, may be explained as the practical study of the various forms of more or less harmonized movement.

B. Application of Choreutic Concepts to Art

In the past we have clung too stubbornly to a static conception of our environment, and consequently to a misconception of life in general, as well as of our own personal lives. Today we are perhaps still too accustomed to understanding objects as separate entities, standing in stabilized poses side by side in an empty space. Externally, it may appear so, but in reality exchange and movement are taking place. Not for a moment do they come to a complete standstill, since matter itself is a compound of vibrations. We speak of movement only when we are aware of it as an uninterrupted stream. Extremely slow, weak or dispersed motions make us suppose that objects are in a state of rest, or immobile. This impression of rest is an illusion.

Our own movements and those we perceive around us are basic experiences. Forms of objects, as well as shapes assumed by living organisms, wax and wane uninterruptedly. Yet forms of objects and living beings, when in quietude, may suggest a "standstill" in the big unceasing stream, based on the snapshot-like perception of the mind which is able to receive only a single phase of the uninterrupted flux. It is our memory which tends to perpetuate the illusion created by the "snapshots"; and the memory itself waxes, changes and vanishes.

Forms are closely connected with movement. Each movement has its form, and forms are simultaneously created through movement. The illusion of standstills creates an artificial separation of space and movement. Seen from such a point of view, space seems to be a void in which objects stand and - occasionally - move.

Empty space does not exist. On the contrary, space is a superabundance of simultaneous movements. The illusion of empty space stems from the snapshot-like perception received by the mind. What the mind perceives is, however, more than an isolated detail; it is a momentary standstill of the whole universe. Such a momentary view is always a concentration on an infinitesimal phase of the great and universal flux.

A conception of space is a locality in which changes take place. We must not look at the locality simply as an empty room, separate from movement, nor at movement as an occasional happening only, for movement is a continuous flux within the locality itself, this being the fundamental aspect of space. Space is a hidden feature of movement and movement is a visible aspect of space.

The architecture of a living building of trace-forms which a moving body creates is bound to certain spatial relationships. Such relationships exist between single parts of the sequence. Without a natural order within the sequence, movement becomes unreal and dream-like. Dream-architecture can neglect the laws of balance. So can dream movements, yet a fundamental sense of balance will always remain with us even in the most fantastic aberrations from reality. It is obvious that a dreamer and a man with a mind orientated towards mechanics will look upon movement differently. A different view will also be taken by those with a natural and unsophisticated mind - for instance, the child, or the so-called primitive man - who are not of an analytical mentality, but approach life in a simple and unified way.

It is a curious fact that, not only for the searching mind of the scientist, but also for the child and the primitive man, the whole world is filled with unceasing movement. An unsophisticated mind has no difficulty in comprehending movement as life. The personification of objects, and the belief that inorganic nature lives, have their source in the intuitive awareness of the universal and absolute presence of movement. This primitive view is an intuitive conformation of the scientifically proven truth that what we call equilibrium is never complete stability or a standstill, but the result of two contrasting qualities of mobility.

The opposite to the idea of the eternal stir of life is an abstract idea of quietude, which to the convinced offers a world in which movement is reduced to an almost frozen form of harmony. People with this type of mind are an extreme contrast to the unsophisticated ones, who have a spontaneous feeling for movement.

The different viewpoints on movement can arise depending on degrees in a scale of temperaments of observers who unavoidably are in the same stream of existence but look at it from different angles.

Among many angles, we may find it useful to select the following three aspects:

1. That of a mentality plunged into the intangible world of emotions and ideas.
2. That of the objective observers, from outside.
3. That of the person enjoying movement as bodily experience, and observing and explaining it from this angle.

These three aspects can be taken as the three views on which we project the image of the object of our investigation: the unit, movement, and space.

A synthesis of these three aspects operates constantly in each of us. We are all emotional dreamers, and scheming mechanics, and biological innocents, simultaneously: sometimes we waver between these three mentalities, and sometimes we compress them in a synthesized act of perception and function.

A multilateral description of movement which views it from many angles is the only one which comes close to the complexity of the fluid reality of space. The approach from different sides is, however, aimed at the discovery of a unity of movement. Because it could not be explained, it assumed a magic significance in ancient times, and even now it remains magical, in spite of being analyzed.

Choreutics comprehends all kinds of bodily, emotional and mental movements and their notation. The choreutic synthesis embraces the various applications of movement to work, education and art, as well as to regenerative processes in the widest sense.

This aspect of space-movement can thus be called the "choreutic aspect." Rooted in practical experience as old as the hills, the choreutic aspect is, in spite of this, a new one. A definite awareness of it could also find its new significance in arts.

Reference: "The Language of Movement," A Guidebook to Choreutics, by Rudolf Laban, Annotated and Edited by Lisa Ullman, Published by Plays, Inc., 1974. Copyright, MacDonald and Evans, Ltd., 1966. Printed in Great Britain.

2. DANCE, AS THE ART OF MOVEMENT

"So much of our Universe is in movement. In outer space, planets circle the Sun. Our own circling planet, the Earth, turns upon its axis - a pattern of motion that is repeated within each atom, where spinning electrons circle a nucleus of protons and neutrons. In this cosmos of perpetual movement, our own bodies naturally and instinctively react to situations through movement before we verbalize a response. We shrink with fear, throw up our hands in surprise, or reach out to embrace someone we love. Looking around us, we behold the stately passage of the seasons and the inexorable passage of each separate life from birth to maturity to old age and death. Life itself is movement."

No wonder, then, that one of the oldest of the arts is the art of movement - dance. Its origins are rooted in the prehistoric past, for long before dance grew to be a complex art, early man took pleasure in swaying, turning, stepping, and stamping rhythmically, just as small children do today. Aware of the movement of the powerful forces of nature, early man moved in ways he hoped would appease those forces or give him power over them. Hunters danced before pursuing their quarry, warriors danced before battle, tribes danced to exorcise evil spirits and to propitiate the gods. There were dances to bring rain, dances to celebrate the harvest, dances of birth, puberty, marriage, and death.

Dance was produced in each of the world's great civilizations, some as religious rituals or for celebration of life through enjoyment of motion. Over the centuries,

as in many Asian nations, the dance blended with other arts to attain a composite theatrical art form.

Dance is movement that has been organized so that it is rewarding to behold, and the craft of making and arranging dances is called choreography. Out of all the possible movement combinations that exist, the choreographer selects, edits, heightens, and sharpens those he thinks are suitable for his specific aesthetic purposes. The gestures in some dances may refer to specific emotional states and their sequence may tell a story.

Other dances tell no story, but instead present beautiful or relevant images of people in motion, the choreographer believing that pure movement in itself is an art form.

Reference: Jack Anderson: "Dance," Newsweek Book, New York.
Copyright 1974, Europa verlag. Printed and bound by Mondadori,
Verona, Italy.

3. VISUAL IMAGE OF MOVEMENT IN PURE PAINTING

"Space sways and resounds;
space is filled with movement,
with forces and counter forces
with tensions and functions,
with the tone of colors and light,
with life and rhythm
and the dispositions of sublime divinity."

-Hans Hofmann-

A. Movement in One Stroke or One Drip (une tache), An Extra-Dimension in Painterly Language

The visual art employs the media governed and limited by two-dimensional and/or three-dimensional qualities: spatial relationships of forms and colors. Plastic creation exerts its importance in the resultant effect rather than appearance of the presentation-element; the artistic experience is based upon the effect of the appearance created within limitation of the media employed. "The representation-elements are only the vehicles of the super-realistic effect. The super-realistic always confronts us as an emotion. The effects follow only from our spiritual projection and for that reason every perception stipulates such an experience. Mere mechanical vision not backed by a spiritual projection leads to a spiritless imitation."¹

"The expression-medium of painting is the picture plane; the creative elements of painting are light, and the color-bearing planes. The plane is the creative element of all the plastic arts: painting, sculpture, architecture and the related arts." A pictorial space constructed of the units of

planes "may appear to have two dimensional quality, but spatial nature is not two dimensional - it only appears so. The appearance is not three dimensional but rather is the effect of being so."¹

Thus, yet one other quality could arise through the effects of geometric dimensions in plastic arts of painting, and that is an innate sense of "movement" developing as the result of the interaction between all the elements on a pictorial space. This quality of movement is so far directly dependent on the spatial relationship of limited geometric elements, which are in reality static planes. All the variety of the effects thus created with basic elements can be incorporated in painterly language in plastic creation.

Still, one additional element exists as a quality independent of all the elements geometrically binding: physical movement, itself, traced from existing energy inherent in media and from the energy with which media is applied deliberately by the artist, as in brush stroke, or a drip (une tache).

One stroke is a result of gravitational energy, dispersing liquid nature of energy contained in the color media, an energy or a force of the movement of the bodily motion, and an emotional and spiritual energy of the artist, originating from the energy of the inner being of the artist.

By this additional quality of "physical movement" and energy, the pictorial vocabulary could be widened to heighten the degree of spiritual expression. Through this

quality the painting enters one extra dimension; thereby, the expression comes closer to the presence of inner being of the artist.

Artists' freedom in the modern era through liberation from the hidden stroke in the medieval Renaissance paintings led to the discovery of "movement" of strokes, dots in early Impressionism; a concept of "une tache" (one drop or drip) in tachistes; the School of Paris with its calligraphic lyricism; "living" line of the early West Coast artists; "gestures" and "drips" of action painters; a concept of "écriture" (writing); the reconfirmation of "free forms" through "flow," "wash-stains," "living strokes" of Abstract Expressionism.

While Eastern artists have applied the "movement" in their contemplative, disciplined way of calligraphic execution since ancient era, the analogous result is observed in a free, emotional and expressionistic trend of modern paintings in the "Western" artists, whether they were conscious or aware, or not, of the concept of movement in the execution in their works.

¹Reference: Hans Hofmann: "Plastic Creation" (translated from the German), from The League, V.2 (winter, 1932-33), pp. 11-15, 21-23, reprinted XXII, 3 (winter, 1950), pp. 3-6. Reprinted by permission of the Art Students League of New York.

B. Color, A Source of Movement

Art deals with the magic quality of its media. A basic unit of the expression-media of painting is a formal plane. Each formal plane contains a color scheme; automatically turning into a color-bearing plane. "Color is light in itself." Therefore, a basic media of painting is a light. "In nature, light creates the color; in the picture, color creates light."¹ Light is an energy form, passive, maybe, in its illuminosity, but active with its "sovereign function on the basis of its intrinsic qualities." "Every color shade emanates a very characteristic light - no substitute is possible."¹ With these intrinsic qualities of energy-emanating colors, a sense of movement can be created. A spirituality emanates in "a process of color metabolism; whereby color transubstantiates into vital forces that become the real sources of painterly life."¹

Even in tonal painting "where color is degraded to a mere black and white function through its use as a means for tonal gradation from the highest light down into the deepest tonal shades,"¹ the continuum through its spectrum of tonal gradation of a color emanates a sense of movement.

"Pure painting is the antithesis of tonal painting." "In pure painting color serves simultaneously a plastic and psychological purpose. We deal, in the achievement of the purpose, with a formal problem and a color problem in parallel occurrence, the synchronization of which constitutes the pictorial synthesis of the work."¹

¹Reference: Hans Hofmann, "The Color Problem in Pure Painting - its Creative Origin," published in catalogue of Hans Hofmann Exhibition, Kootz Gallery, November 7 through December 3, 1955. Reprinted in Catalogue of Hans Hofmann Retrospective Exhibition organized by the Whitney Museum of American Arts, 1957.

"The luminous quality of a work depends not only upon the light-emanating quality of every color but predominantly upon the relation of these particular qualities. Relation is the product of a hypersensitive creative mind. Relation produces a new quality of a higher order through a created actuality, either in the form of tension when we deal with the compositional demand of integrated form, or in the form of intervals, when we deal with color relations."¹ The relation resulting in tension and interval produce together a quality of movement.

"Color undergoes in this process still another metamorphosis, in the textural progression of the work. Texture is the consequence of the general pigmentary development of the work, and becomes in this way an additional light producing factor, capable of altering the luminosity of the colors in the pace of their development towards a color totality,"¹ and a color movement.

"Basically and technically the color problem is dual conditioned; it is a formal problem in its inevitable structural relation to the pictorial surface, and it is - per se - a problem of color development which must respect its own inherent laws. At all stages of the creative development, both color and form develop, one through the other, into a reciprocal, compensatory relationship in spite of the fact that each follows its own innate plastic law, since each of these laws operates in a rhythm entirely its own, their interplay leads to a pictorial consonance comparable to harmony and counterpoints in music."¹ And these laws develop a sense of movement through their own rhythm and relationships.

The continuity of color movement is achieved through "successful, successive development of the color scales."¹ "These are comparable to the tone scales in music. They can be played in major or in minor. Each color scale follows again a rhythm entirely its own. The rhythmic development of the red scale differs from that of the blue scale or the yellow scale, etc."¹ "The development of the color scales spreads over the whole picture surface, and its orientation, in relation to the picture surface"¹ gives rise to a sense of movement.

"Whereas in tonal painting neighborhood relations are achieved merely through dark-and-light transitions, in pure painting the rhythmic interweaving of the color scales brings the color into an 'open' neighborhood relationship, in which colors are compositionally in accordance with a color development upon which their formal grouping ultimately depends. The colors meet now in neighborly relation in the sense of 'tensional difference' - that is to say, in the sense of 'simultaneous contrast.' The finest difference in color shades can achieve powerful contrast."¹

"Color is, of course, not a creative means in itself. It is forced to become a creative means by the artist in sensing the inner life by which related colors respond to each other through the created actuality of intervals."¹

"An interval is the physical precondition from which arise the hyperphysical overtones governing the sensitive relations of the two physical carriers upon the canvas. It is analogous to a thought-emotion fragment in the creative process through which an idea is made communicative."¹

"Intervals are tensional variations, the degree of which characterizes a given relation. In a relation, two colors engage each other in a simultaneously accelerated intensification or diminution. Both are united to carry a meaning through their interaction. The divergency in both makes the tensional difference of the intervals."¹

"Painting is a continued process of color development, its ultimate aim being the creation of maximum volume-expansion into the depth, combined (but in counteraction to it) with utmost contraction. From the counterplay of both these forces emerges the ultimate monumentality and the plastic synthesis of the work."¹

"But expansion - contraction is not exclusively a color problem. It goes hand in hand with the play of push and pull in the formal development of the work. Push and pull control not only the variations of depth relations in a two dimensional sense, but especially the variations of intensities in these relations."¹

The "tensional difference;" "simultaneous contrast;" "intervals;" "expansion - contradiction;" "push and pull;" these are only some of the magic phenomenon intrinsic to color that could render a color as a source of "movement" in aesthetic created actuality. Formal development of "movement" could be achieved through an absolute synchronization of a "multitude of seemingly incompatible developments in color firmly interwoven - molded in the synthesis of the work."¹

Cognition of these qualities of color could open a new insight into the quality of "movement" in color.

C. Form, A Sense of Movement Through Its Relation to Space

Plastic art, like any other art forms, involves intangible forces inherent in the process of artistic development. "Although these forces are something beyond physical reality, they nevertheless depend on a physical carrier."¹ A physical carrier in all plastic arts is space. A plastic idea starts from space, and a fundamental expression-medium of plastic means is a form and its relation to space.

"The plastic expression of one relation must in turn be related to a like expression of another relation if a coherent plastic art is to be the outcome. In this way the expression of a work of art becomes synonymous with the sum of relations and associations organized in terms of the medium of expression by an artist."²

"The relative meaning of two physical facts in an emotionally controlled relation always creates the phenomenon of a third fact of a higher order. The nature of this higher third is non-physical. In a sense it is magic. Each such phenomenon always overshadows the material qualities and the limited meaning of the basic factors from which it has sprung. For this reason art expresses the highest quality of the spirit when it is surreal in nature; or, in terms of the visual arts, when it is of a surreal plastic nature."¹

¹Reference: Hans Hofmann, "The Search for the Real in the Visual Arts," from *Search for the Real and Other Essays*, edited by Sarah T. Weeks & Bartlett H. Hayes, Jr., Andover, Mass., 1948.

²Reference: Hans Hofmann, "Plastic Creation," (translated from the German), from the *League*, V.2 (winter, 1932-33), pp. 11-15, 21-23, reprinted XXII, 3 (winter, 1950), pp. 3-6. Reprinted by permission of the Art Students League of New York.

To explain the philosophical perception a practical example would be helpful. A space is given in a sheet of paper and a line is made on it. It is difficult to say whether this line is long or short, or what its direction is. "By placing the shorter second line so that it is not exactly under the first line, you create a sense of movement which will leave no doubt as to the direction in which the first line moves, and in which direction the second is opposed to."¹

"It was not necessary to enlarge the first line to make it the longer one. It was given meaning through its relation to the new line, and simultaneously meaning to this new line, meaning which it could not have otherwise."¹

"A sheet of paper started out as an empty space. The space is no longer empty. This sheet of paper already started with the first lines on the edges of paper in the composition. By adding another line a certain tension is created between two lines, but also a tension between the unity of these lines and the outline of the paper."¹

"Sensation of movement and counter-movement is simultaneously created through the position of these two lines in their relation to the outline of the paper: space. Movement and counter-movement result in tension. Tensions are the expression of forces. Forces are the expression of actions. In their surreal relationship, the lines may now give the idea of being two shooting stars which move with speed through the universe. An empty paper has been transformed by the simplest graphic means to a universe in action. This is real magic.

The paper is a world in itself - or more modestly only an object, or simply a picture with a life of its own - a spiritual life - through which it can become a work of art."¹

"Two lines on a paper thus carry multi-meanings:

They move in relation to each other.

They have tension in themselves.

They express active mutual forces.

This makes them into a living unit.

This position of this unit bears a definite
relation to the entire paper.

This in turn creates tension of a still higher
order.

Visual and spiritual movements are simultaneously
expressed in these tensions.

They change the meaning of the paper as it defines
and embodies space.

Space must be vital and active - a force-impelled
pictorial space, presented as a spiritual
and unified entity, with a life of its own.

This entity must have a life of the spirit
without which no art is possible - the life
of a creative mind in its sensitive relation
to the outer world.

The work of art is firmly established as an
independent object: this makes it a picture.

Outside of it is the outer world.

Inside of it, the world of an artist."¹

A line is not the only form in a space; a point and a plane are also important formal elements of space. "A plane is a fragment in the architecture of space. When a number of planes are opposed one to another, a spatial effect results. Planes organized within a picture create the pictorial space of its composition. A line concept cannot control pictorial space absolutely. A line may flow freely in and out of space, but cannot independently create the phenomenon of push and pull necessary to plastic creation. Push and pull are expanding and contracting forces which are activated by carriers in visual motion. Planes are the most important carriers, lines and points less so."¹

"The forces of push and pull function three dimensionally without destroying other forces functioning two dimensionally. The movement of a carrier on a flat surface is possible only through an act of shifting left and right, or up and down."¹

"The graphic arts deal only with basic problems of forms. Painting, however, involves a formal problem which depends in its last analysis on the function of color as well as on the essential nature of the picture plane. A painting, which means no more than 'forming with color,' may embody the same images as does a work of graphic art through the control of form, but it must be realized by very different ways and means since color has an intricate life of its own."¹

The effects of colors and forms ultimately potentiate each other through their intrinsic qualities in a given space called painting. Since the thoughts on color have been presented previously in this paper, it would not be elaborated here any further.

"Form exists through space and space through form. Form can therefore not exist alone since it is only a part of space."¹

"Space is not only a static, inert thing, space is alive; space is dynamic. Space is imbued with movement; space vibrates and resounds and with it vibrates form to the rhythm of life. Life does not exist without movement and movement does not exist without life. Movement is expression of life. All movements' processes are of spatial nature and thereby movement is the expression of life in space. Movement can take a two or three dimensional course. On a picture plane, space can only run a twodimensional course. The three dimensional movement processes in space can thereby only be fixated upon the picture plane as two dimensional. Of course on the picture plane one can not produce any real depth but only illusionary depth. In a like manner one can not produce any real motion in the picture plane but rather the illusion of motion can be spiritually depicted."¹

However, movement does not end just as an illusion in a formal development on a picture plane, since physical movement through the action of media and the artist can be caught on a picture plane as I have observed in the previous section (3A. Movement in One Stroke or One Drip).

"A represented form that does not owe its existence to a perception of movement is not a form, because it is in this respect spiritless and inert."²

4. VISUAL IMAGE OF MOVEMENT IN FAR EASTERN ART

A. The Nature and Its Element of Movement in Art

While the Westerners through their civilization sought to win over the nature and to become the master over the nature with his knowledge of it, the Easterners lived in their traditional ancient civilization for many generations as part of the nature. While the Western man tried to find his identity away from the nature he lived in, the Eastern man remained in the nature, as a "primitive" native cohabitant. The Greeks lived among human gods and the image of God as close to human existed in Judeo-Christianity, the religion of the Western world.

The mysticism of the Orient on a Western viewpoint derived from its inevitable acceptance of nature. Earlier tribes referred their origin to the nature, reflected in their totemistic, shamanistic trends. Confucianism founded the basic thoughts of man through the application of the law of nature in human existence. Buddhism taught the human sublimation through the essence of the nature. Taoism taught the unity with the nature. Zen, thus derived, is to become One with the nature.

The very thought on the existentialistic human relation to the nature prevailed accordingly in the art world. However magnanimous it may sound, a statement by Shen Hao (1586-1661)* uttered as an inevitable realization:

"One drop of ink contains a world, an infinity of time, all manifest to heart."

Reference: Shen Hao, Hua Chu, translated in Osvald Siren:
"The Chinese on the Art of Painting", Hong Kong, 1963, p. 175.

Shin-tao elaborates further in his most original essay (1660), the first chapter of which is quoted later. (Note in "One Stroke"). He uses many simple words to express certain philosophical ideas, among which function (Zen) has more profound meaning; it refers to the logical place in the nature of phenomenon. Everything in nature (such as hills, streams) has a proper logical function in the universe. The artist penetrates into the life of the universe and expresses it by means of brush and ink. This should not be construed as Zen. It could just as well be interpreted as polytheism. The universe is alive - that is about all that it says.

Thus the colors and forms originating from "one stroke" in Chinese painting and calligraphy becomes nature itself, alive. The quality of movement is inevitably inherent in Chinese art as in nature.

"Movement," according to Chiang Yee, the pioneer interpreter of the Chinese art of calligraphy to the West "is the very breath of Chinese calligraphy."*

"Rhythmic vitality," as noted as the first quality of art in "The Six Canons of Chinese Painting" by Hsieh Ho (fl. A.D. 490) is the most significant aspect in judging the beauty of this art. (Refer to 3C. "Chi-Yun Sheng-Tung").

*Reference: Chiang Yee: "Chinese Calligraphy: An Introduction Its Aesthetic and Technique," London, 1938, p. 125.

B. The Concepts of "Mot" and "Hung" of Movement
in the Classical Korean Dance

Various ethnic dances from the Eastern nations reach to the highest order of art through their unique aesthetic concepts of movement, often originating from the religious or philosophical background of their people, as in some of the dances in India where Hindus believe that the world was created by a dancing god, Lord Shiva. The Indians developed dances using intricate gestures involving not only arms and legs but such parts of body often slighted in the West such as the ankles, neck, nose, wrists and eyes.

The Korean classical dance has dominated my life since early childhood, since I was formally disciplined as a serious student of dance for over fifteen years, and it has had a strong impact on the development of my aesthetic concept of movement.

The element of dance is extremely important in many facets of the aesthetic existence of Korean culture, and evolves into the unique aesthetic conceptualization of Korean people.

The two words, "Mot" and "Hung" characterize the judgment of the aesthetic content of the dance as they do in other aspects of human perceptions of things. They are hard to define and yet harder to translate. The word "Mot" connotes a sense of undefinable beauty which results

from the sublimation from the reality, through integration and simultaneous liberation. For instance, it may refer to exotic attractiveness, elegance and charm of its own meaning, inner beauty. Therefore, when one finds a spiritual inner beauty or meaning aside from outwardly aesthetic features, we expressed our feeling with the word "Mot." The word "Hung" has a similar meaning and yet has different nuance, suggesting the exuding quality from inner fulfillment, the contagiousness of aesthetic quality, very real and present. It may refer to reverberating vibration, a rhythmic quality, catchiness of entertainment.

Together these two words constitute the essential spiritual quality of movement in the act of dancing, one with inner being and the other with vibrating rhythm. This quality precedes the refinement of the complex technique of movement scale in artistic appreciation of this art form. The ultimate beauty one searches in Korean dance traces back to a perfect combination of the Mot and the Hung. This is, indeed, the essence.

Often flowing, colorful costumes are employed in Korean dance. The colors are strong elements in dancing. Long, silky, wavy sleeves cover the arms and flowing skirts with high tight waist cover the legs. Hands might be holding long drum stick, but completely covered by butterfly-like, wide, wavy sleeves outlengthening the extended arms as in some court dance costume, or monk's dance with an oversized hood covering the head. A flowing quality of the clothes as the extension of the body is another element in choreographic language. Any minor stir of movement of body

covered by flowing colors of costume might become a whole revelation to be perceived as the pure beauty of the act.

While rhythmic nature of ancient traditional music in accompaniment gives a new dimension to the act of dance, the dance should be able to create its own rhythm ("Hung") with vibrating quality of movement in perfect control. The music becomes passive, rather than active, and yet through the act of dancing the music and the dance give a simultaneous rhythm. It, then, transcends the time element, and the dance alone is suddenly there.

The dancer might make active turns of movement or stand completely still. In that absolute standstill the dancer feels the more heightened movement; through its potentiality, the sense of "Mot" and "Hung" regenerates even more intensely. For the "spiritual" executed in quiescence is, indeed, the ultimate of the Korean dance. The standstill with bursting life reaches a higher order of movement over the obvious blank of dead pause.

A choreographic piece of movement among the repertoires of the master in recent history, leaving me with a vivid sense of movement, depicts a masked lady in a plain white dress standing in the center of a stage. She stands still in a space for a forgotten length of time, transcending time in absolute silence and non-movement. Suddenly her celadon mask falls and breaks into pieces.

C. Ch'i-yün Shen-tung,

The First Rule Among the Six Techniques of Painting

The most often quoted or translated phrase characterizing the Chinese art originates from the paragraph in Ku Hua-p'in Lu written by Hsieh Ho (fl. A.D. 490) in fifth century. This is the most influential paragraph ever written on the art of Chinese painting. Its "Six Techniques" have remained to this day the criteria for Chinese art criticism.

The first technique, described in this six elements of Chinese painting is Ch'i-yün Sheng-tung. These four characters have troubled many translators into English. According to Lin Yu-Tang, the respected contemporary Chinese scholar, Ch'i-yün Sheng-tung is the two bisyllabic words: Ch'i-yün, a noun meaning tone and atmosphere, and Sheng-tung, an adjective meaning fully alive, moving, life-like. The whole phrase means a vital tone and atmosphere.

This phrase has been translated differently by many Western interpreters of Chinese art:

1. Osvald Sirén: "Resonance of the Spirit; Movement of Life." ("Early Chinese Painting," Vol. I, p. 32).

2. Herbert A. Giles: "Rhythmic Vitality." ("Introduction to History of Chinese Pictorial Art," p. 29).

3. Friedrich Hirth: "Spiritual Element: Life's Motion." ("Scraps from a Collector's Notebook," p. 58).

4. Raphael Petrucci: "La consonance de l'esprit engendre le mouvement (de la vie)." ("Philosophie de la Nature dans l'Art de l'Extreme Orient," p. 89).

5. Taki Seiichi: "Spiritual Tone and Life-Movement." ("Kokka," No. 244).

6. Laurence Binyon: "Rhythmic Vitality, or Spiritual Rhythm Expressed in the Movement of Life." ("The Flight of the Dragon," p. 12).

7. Benjamin March: "A picture should be inspired and possess life itself." ("Linear Perspective in Chinese Painting," Eastern Art, 1931, p. 131).

Lin Yu-Tang contends that due to lack of knowledge of Chinese grammar some of these translations possibly are off the mark, such as (1) and (4). Of the seven, the Japanese (5) translation, "Spiritual Tone and Life-Movement" hits most closely.

Grammatical Mistakes by "monosyllabitis" might lead completely off mark, but still I believe that each monosyllabic character gives the new meaning to the sole, undisputed goal of art in China: "Ch'i" means, Spirit, Atmosphere, Energy; "Yün", Tone; "Sheng", Life, Alive, Vital; "Tung", Movement, Rhythm.

D. Calligraphy: An Abstract Art Form of Movement

Calligraphy is a universal art form conceived and developed by the Chinese and their neighbors in the Far East who shared the ideographic characters in their language. It goes beyond the refinement of penmanship in general scriptive use, but develops into an abstract art form based on the pictographs containing abstract images and the autographic reflection of the calligrapher. These non-alphabetical pictographs possess a strong aesthetic appeal with meanings and visual images. Each Chinese character is a distinctive shape, conceived as a whole, and, in most cases, of intellectually intelligible patterns. The combination of these characters in a line and a page of writing offers infinite exercise not only in design and composition, but also in visual abstract autographic imaging from the artistic intention of the writer, varying enormously depending on the mood and the content of the phrase as in poetic sequence.

The earliest Chinese script yet discovered is from the Shang dynasty of the second millenium B.C., which is already well developed with a high degree of abstraction. From approximately 1928 to 221 B.C. was the period of the Seal Script (chuan-shu) and the Small Seal Script (hsiao-chuan) was adopted as the recognized style for official use in Ch'in dynasty in 212 B.C., making the first attempt to standardize Chinese writing. All the styles developed so far employed strokes of the same width.

The first escape from this limitation of form came with the creation of the Clerkly Script (li-shu), which initiated the variation of widths in strokes. All the styles of writing thereafter also enjoyed this freedom.

The Clerkly Script (li-shu) began in the Ch'in dynasty (246-207 B.C.) and became the most extensively used style in the Han dynasty (202-220 A.D.). A "rapid writing" style was also developed at this time, known as chang-ts'ao, which emphasized simplicity and speed. It was the precursor of a later ts'ao, though separated in time by the development of k'ai-shu (Pattern or Formal Script).

The Pattern (or Formal) Script (k'ai-shu) was developed and established between Late Han and the end of the Northern and Southern dynasties, roughly 200-600 A.D. It combined the essential characteristics of squareness and precision of the Clerkly Script (li-shu) and the simplicity and speed of chang-ts'ao.

And then there is the Cursive (or Running) Script (hsing-shu), which is close to the Pattern Script but allows freer handling and more vivid movement. The ts'ao-shu, commonly translated as Grass Script, but the character Grass (ts'ao) means also "rough" and "hastily," developed from the Pattern Script.

Of these scripts, only the Pattern (k'ai-shu), the Cursive (hsing-shu), and the Grass script (ts'ao-shu) are in current use.

Even though basic media employed in Chinese Calligraphy are traditionally "India ink" applied by a brush-pen on absorbent paper or treated silk, requiring unalterable execution, the structure of the Chinese character, built of lines and dots allows wide-open freedom and endless varieties in abstract forms and designs.

Thus, calligraphy becomes a monochromic abstract painting, a most direct form of all artistic expression. It is not the meaning of the character but the writing - the moment of execution and the action itself - that is important. Just as each movement of the dancer is absolute, so every gesture of the calligrapher is essential. This is an art of movement in a visual form.

The structure of the character requires its own architectural balance through strict law of construction. The square or round forms, loosely or tightly interlocked through the slow or fast motion; the composition of the characters all contribute to the mood and spirit of calligraphy.

"Movement," according to Chiang Yee, the pioneer interpreter of this subject to the West, "is the very breath of Chinese calligraphy." As in the Chinese painting, Ch'i-yün Sheng-tung (Rhythmic Vitality or Spiritual Tone and Life-Movement) is the most significant aspect in judging the beauty of this art.¹

¹Reference: Chiang Yee: "Chinese Calligraphy; An Introduction to Its Aesthetic and Technique," London, 1938, p. 125.

Calligraphy and painting in the Far East have been closely related, in spite of the difference between monochromic and multi-chromic nature. Even the "simulation of life in the strokes and a dynamic equilibrium in the design" that good calligraphy strives for are also the primary essentials of a good Chinese painting. Both demands careful balancing of lines and space, and the stripping of items not essential to the painter's viewpoint. In this sense Chinese art is "subjective" and "abstract." A good Chinese art work is, then, more concerned with portraying of an inner reality than with an outward likeness, an ideal that finds its echo in the modern ideas of art.¹

According to a short essay of uncertain authorship, Ch'iu-sheng-fa ("The Method of the Nine Living Conditions"), there are nine conditions essential to the art of calligraphy: the Living brush, which is soft but firm; the Living paper, which has the quality to accept ink and brush; the Living ink-stone, which preserves the ground ink; the Living water, which should be clean and fresh; the Living ink, which should be newly ground and properly mixed, not too light, not too heavy; the Living hand, which should not be slowed by a tired arm, causing unsureness of the lines; the Living spirit, which is quiet and contemplative, being relaxed; the Living eye, which is keen and properly rested; the Living view, which is clear and in good light, yielding unfettered inspiration.

Quality of brush stroke is often characterized by the vital terms, "flesh" (jou), "bone" (ku), "muscle" (chin), and "blood" (hsüeh). "Flesh" refers to the fullness of the

tip and the method of delivery of the ink that gives a full and broad line. By controlling the pressure of the tip on the paper, a regulated amount of ink is released, which allows the line to move without obvious turning and folding. "Bone" is the result of middle-tip movement. With less pressure on the tuft, the line turns and folds, showing an angular movement. The appearance of the line is more lean and articulated. "Muscle" has to do with the point of the tuft, whether it is concealed or exposed, whether the lines are widely separated from one another or are linked by a thin thread. The action of the strokes moves up and down, left and right, grouping related characters into an organic whole. "Blood" concerns the quality of the ink. As the line flows in swelling rhythms, the wetness and dryness of the brushstrokes create varied ink tonality.

The terms used to describe the compositional merits are feng-shen ("style" and "inspiration") and ch'i-shih ("dynamic energy" and "force"). Chiang K'uei (c. 1155 to c. 1221), of the Sung dynasty, who provided the supplement to the Shu-p'u ("Treatise on Calligraphy") by Sun Kuo-t'ing (act. 648-703), explained feng-shen, "style" and "inspiration," in this way:

"Those who possess style and inspiration must have a superior character and follow true antiquity, employ the best paper and brush, be adventurous and alert, be highly intelligent, use ink that is glossy and rich, observe proper structural relationships, and possess originality. With these qualities, his long strokes will appear like a well-groomed scholar; his short strokes, like a fierce discipline; his lean strokes, like an emaciated resident of mountains and

marshes; his fat strokes, like a gentleman of leisure. His strong strokes will be like a soldier; his graceful strokes, like a beautiful woman; his slanting strokes, like a drunken deity; and his upright strokes, like a Confucian gentleman.

The second compositional requisite is ch'i-shih ("dynamic energy" and "force"), the result of an execution that is almost "automatic." The action of the hand and brush is so facile that the writer is not aware of them as intermediary tools. This mastery is what gives life to the written character. Calligraphy, while circumscribing a figure, conveys the spirit of its creation in the action of "becoming." Communication is achieved not only through the meaning of the word, but also in its visual impact. The tension of a line is sometimes described as "a dew drop about to fall," or "a needle suspended in the air." A constantly changing and unpredictable configuration is what supplies the vitality.

The ninth-century art historian Chang Yen-yüan properly stressed the similarity in the fundamentals of the arts of painting and calligraphy.² Yang Wei-chen (1296-1370) said: "Calligraphy flourished in the Chin dynasty (265 to 420 A.D.), painting flourished in the T'ang dynasty (618 to 906 A.D.). By the Sung dynasty (960 to 1279 A.D.) painting and calligraphy are one and the same."³

²Reference: Chang Yen-yüan, Fa-shy yao lu, before 847; and Li tai ming hua chi, 847. Cited by W.R.B. Acker, Some T'ang and Pre-T'ang Texts on Chinese Painting, Leiden, 1954, p. 82.

³Reference: Yang Wei-chen, Tung-wei-tzu chi. In Hua hsueh shin yin, edited by Ch'in Tsu-yung, 1912, I, p. 36.

In the eleventh century, the artists as Su Shih and Mi Fu (1051-1107) developed a painting style that was based entirely on the aesthetics of calligraphy; they turned against realistic rendering in painting, and worked toward graphic stylization. Monochromic ink painting completely overshadowed works in color. These artists preferred to work in what has been called the "untrammeled" (i-p'in) manner, which came to be considered the highest stage in the intellectual school of painting.

Because their approach to painting emphasized direct transmission of intuitive truth by the instinctive intelligence of man, the "untrammeled" class has been identified with Ch'an (Zen) Buddhism, and it has been thought that this philosophy was the principle influence. Clearly the movement's philosophy of the spirituality of man evolved from a blending of the precision of Confucianism with the freedom of Taoism and the profundity of Buddhism. It is impossible to distinguish any one of these elements in any individual or in any metaphysical writings of the period.

E. One Stroke ("i-hua")

As the Mings were conquered and the Manchu (Ching) Dynasty ruled in the seventeenth century, the Chinese art came to a blind alley in spite of its peak of refinement within the literati school. In spite of expressionistic tradition, artists fell into the deadening groove of the "imitation of the ancients." All of the four Wangs, dominating the period, took the Yuan master Huang Kung-Wang as their model and followed in Huang's dry-brush style.

A new insight of originality as the most significant revolt was brought into play by Tao-tsi, known as Shih-t'ao, whose essay "Ha-yü-lu," dated around 1660, is the completely original and the most profound among all the Chinese essays on art. The psychological insight into the process of artistic creation in the essay finds no equivalent in Chinese literature, and may indeed be called an "expressionist credo."

The first chapter in "Ha-yü-lu" is on the "one-stroke," (i-hua):

"In the primeval past there was no method. The primeval chaos was not differentiated. When the primeval chaos was differentiated, method (law) was born. How was this method born? It was born of one-stroke. This one-stroke is that out of which all phenomena are born, applied by the gods and to be applied by man. The establishment of this one-stroke method creates a method out of no-method, and a method which covers all methods.

"Even as one makes a distant journey by starting with a first step, so this one-stroke contains in itself the universe and beyond; thousands and myriads of strokes and ink all begin here and end here, waiting only for one to take advantage of it. A man should be able to show the universe in one stroke, his idea clearly expressed, the execution well done.

"Give it life and lustre by circular movement and bends, and by stopping movement give it spaciousness. It shoots out, pulls in; it can be square or round, go straight or twist along, upwards or downwards, to the right and to the left. Thus it lifts and dips in sudden turns, breaks loose or cuts across, like the gravitation of water, or the shooting up of a flame, naturally and without the least straining effect. In this way it penetrates all inner nature of things, gives form to all expressions, never away from the method, and gives life to all.

"People do not see how such a painting is created, but the act of drawing never departs from the understanding mind.

"For since the primeval chaos became differentiated, the one-stroke method was born. Since the one-stroke method was born, all objects of the universe appeared. Therefore I say, 'This one principle covers all.' "

CHAPTER III. TECHNICAL EVOLUTION OF THE THEME

1. COLOR MEDIA

I have chosen acrylic in my paintings for its liquid quality and its unique spontaneity. In water base it achieves fluidity and dispersion-capacity required in my technique. Matte and gloss acrylic media were utilized to control fluid density of the media and to add occasional wet, glossy, liquid quality.

Acrylic in a water base can turn into a solution containing multiple colors simultaneously in a container and when applied on a canvas it can intermingle to establish various forms of separate independent colors and mixed combinations, creating new colors, simultaneously.

The effect of these qualities has been analyzed and applied with preconceived plans. But the accidental qualities of this liquid media have been deliberately utilized. Some of the accidental effects thus achieved were within calculation and served my purpose. Other accidental results are obviously beyond my complete control, but as long as they did play desired plastic roles, they were integrated to the pictorial unity.

2. CANVAS BACKGROUNDS

I have attempted to explore the various relations of the subjective theme and the various backgrounds of pictorial space. In this respect my paintings presented in this thesis can be differentiated into three gross categories:

- 1) flat, solid-monochromic colored canvas;
- 2) unprimed, raw linen or cotton canvas, with its own natural color and texture;
- 3) wash-stained, colored unprimed canvas.

Each had differentiating quality, but pictorial totality was experienced in all three groups.

Drawings on various media were explored on the concept of the same theme, but they were not included in this thesis.

3. TECHNIQUE

In most of my paintings brush was never used for subjective forms. Even though stroke-qualities of the color-forms on my paintings give the effects of brushstrokes, they resulted from direct pouring of the color media from containers. I have let the liquid media flow on the canvas freely or under control in the directions I have planned until they achieved the desired forms. All the formal and color elements on a picture plane should achieve an interaction, or interactions, integrating into a pictorial unity, and drying or solidifying speed had to be timed accurately. Spontaneity is the essential element in my painting. A step-by-step approach to various segments of a pictorial space often had to be avoided, especially due to the intricate fluid nature of the color-media in their interaction and drying time.

A few of my earlier paintings experimentally utilized direct smearing or scraping pressure by various applicators with flat surfaces of varying widths to get the force of direction or to guide the direction of the flow. But they are not included in the thesis works.

These works are in order of various experiments with the media. Therefore, not two paintings are exactly alike in the details of the technique. However, it was not intended as an incoherent display of various techniques, and all the works were created within the framework of basic theme and variations. Each work represents independent challenge for aesthetic and technical achievement.

I have used various containers for the paint. The solubility of acrylic in varying concentrations of water was studied. After attaining the desired colors the combination of different colors were poured into a container in side-by-side columnization or in gravitational fractionation before the application to the canvas by pouring or flowing methods.

Dealing with large canvas space, the concept of movement was intensified by the immediacy of the fluid nature of the media and spontaneous bodily movement. Bodily movement was executed by an absolute momentary performance, as with a dancer. My whole body became the brush through often huge arching movements, attempting to pour out inner energy on the canvas space.

Similarity between dancing and the bodily movement employed in painting exists. Both present physical and spiritual energy. But painting challenges with something beyond my physical condition alone. My body becomes a mere medium in expressing the movements in forms and lines through paint, transforming itself into universal energy of its own.

The mutual existence of the self through my bodily, spiritual involvement and the universe through the accidental element beyond human will or consciousness potentiates the effect of the paint so that the painting offers a pure statement of its own.

Thus, the painting, the universal essence and I become One in its final statement.

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ILLUSTRATIONS

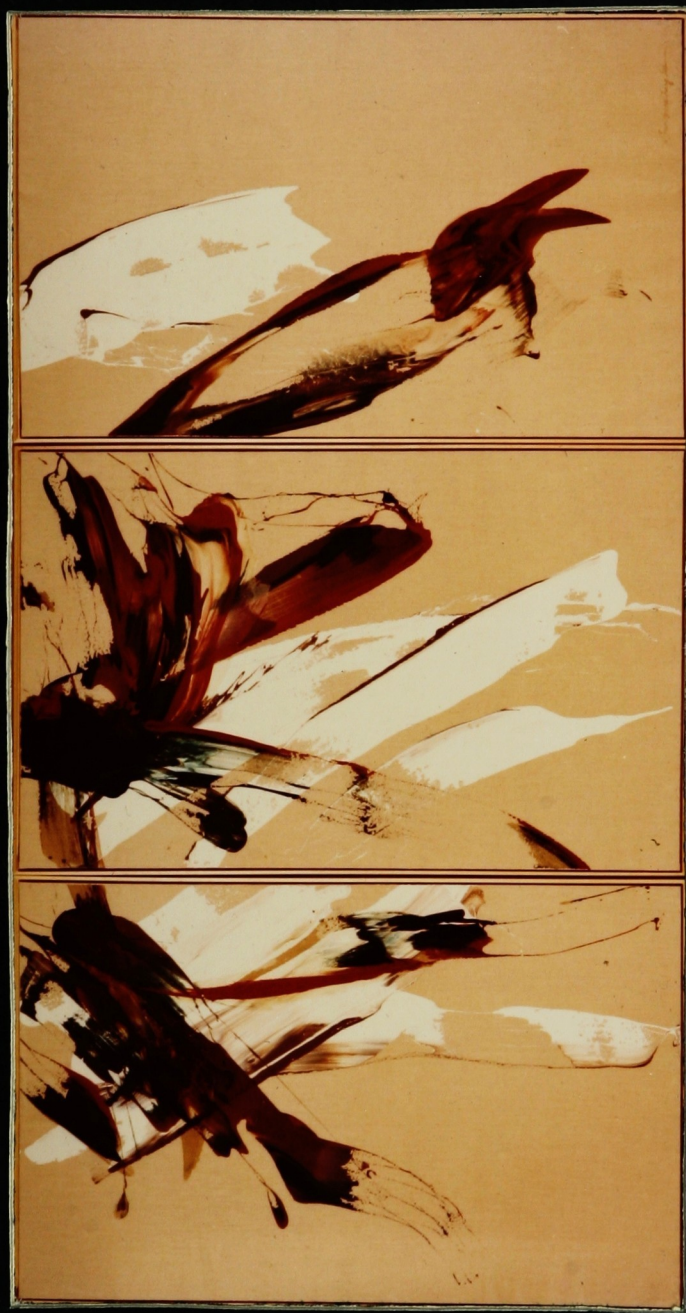
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Kaya	109" x 66"
Temple Red	109" x 66"
Untitled	109" x 66"
Columns II	99" x 77"
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Atmos	66" x 66"



Jurors Award Show Memorial Art Gallery
1976 Rochester Finger Lakes Art Exhibition



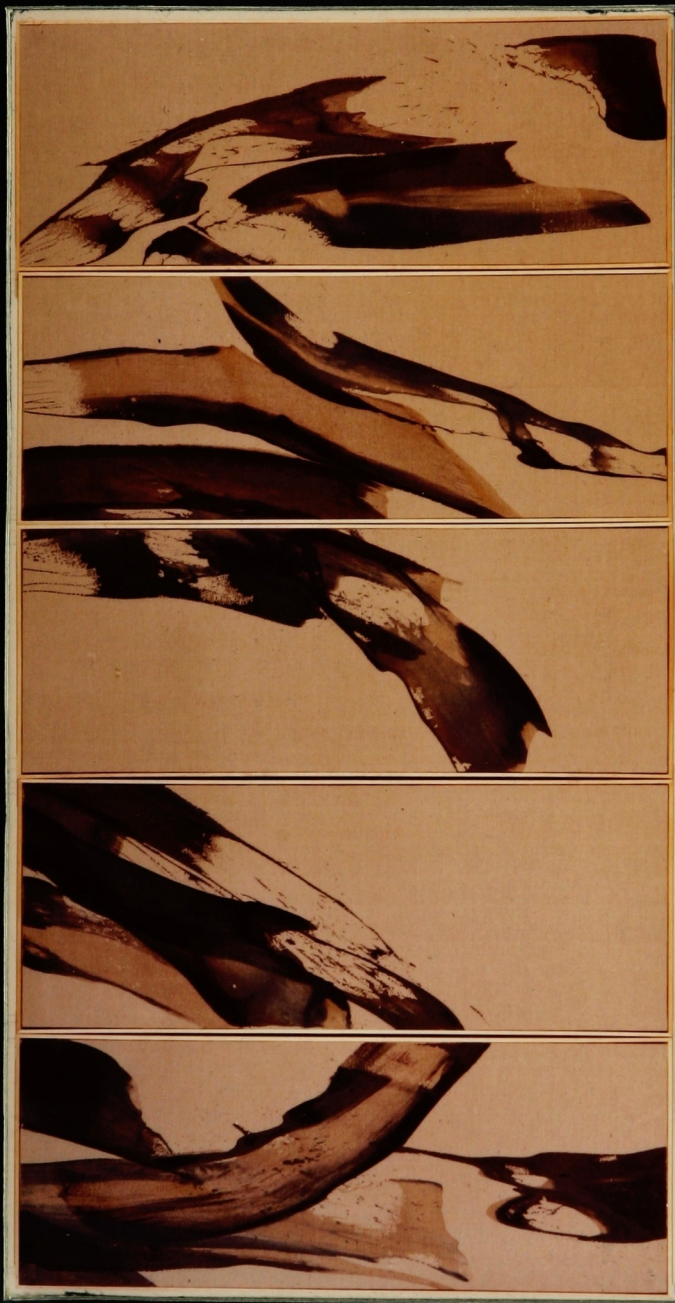
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Transfiguration, "Ki"



Open Square



Pentad



K a y a

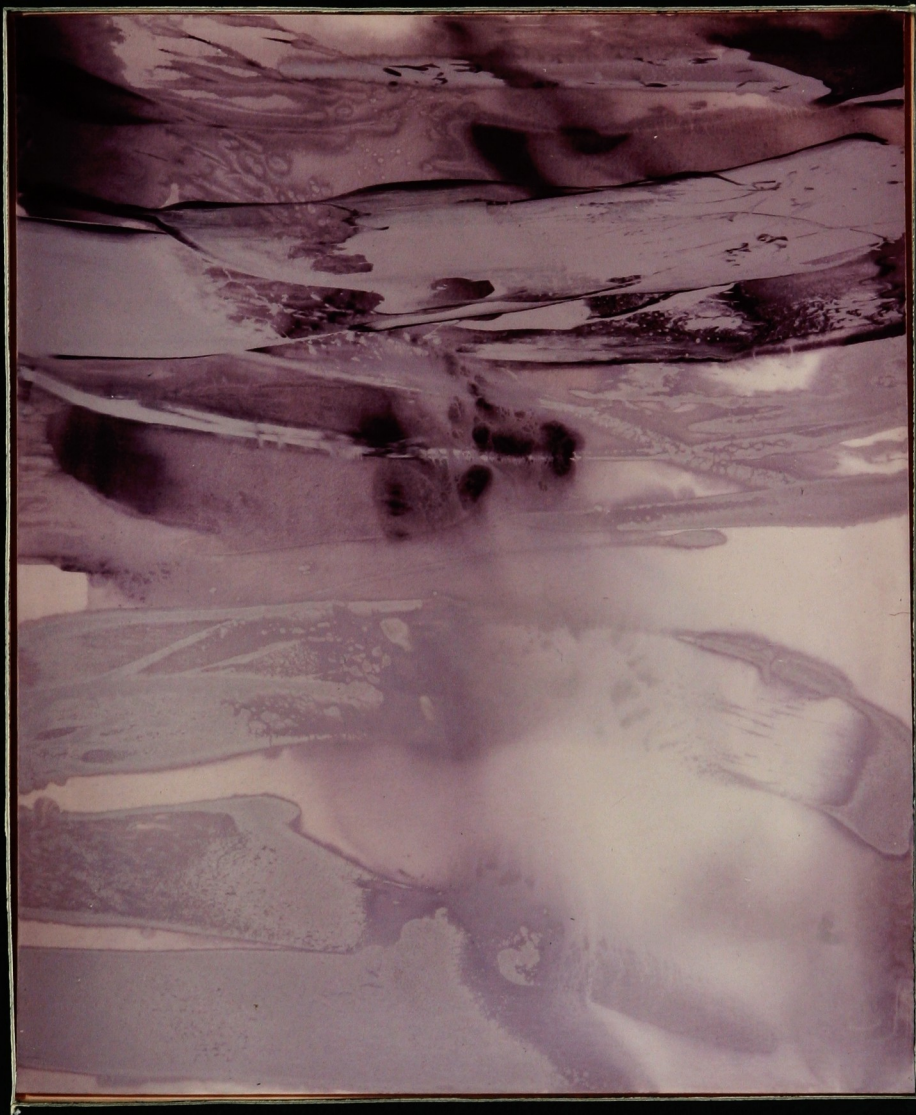


Temple Red



Untitled





Blue Gray



Atmos